

**Saturday 31st August/  
Sunday 15th September 2019**

Sculpture  
monumentale  
contemporaine

**SCULPT'**

**EN SOLOGNE**

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**Biennale de Sologne**



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Biennale's rules and  
Application form in the selected  
category should be returned by

**We Transfer only  
simultaneously to :  
contact@sculptensologne.com  
commissaire@sculptensologne.com**



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## Context and presentation

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The “**Biennale de Sologne**”, **contemporary art festival on landscape**. is organized by the association SCULPT'EN SOLOGNE (SES).

The festival will take place in Chaumont-sur-Tharonne (Loir et Cher - 41) from Saturday 31st August to Sunday 15th September 2019

The aim of the “**Biennale de Sologne**” 2019 is to share the richness and spirit of sculpture integrated in the landscape. Contemporary landscape sculpture has a particular and unique value widely recognized to-day.

The event has the following objectives to:

- promote as largely as possible, monumental sculpture in a rural landscape context,
- show the work of both new and established international artists,
- federate local actors by mean of contemporary
- encourage cultural and artistic education of youngsters.
- promote the Sologne area, its cultural heritage and to encourage cultural exchanges.

**Targeted audience:** public, scholars, art and garden design lovers, collectors, gallery owners and all professionals involved in the visual arts.

**The entrance of the 2019 Biennale de Sologne is free of charge.**

**Chaumont-sur-Tharonne: one of the most beautiful villages in the Sologne Area.**

A historic and typical village of the area, Chaumont-Sur-Tharonne is located at the crossroads of Orleans, Chambord and Blois.

The village winds its way through narrow streets round the church of the 15th and 16th century and its three public squares. In this legendary area, this village which territory is one of the largest in France, spreads out over 8000 hectares with large forests, picturesque and beautiful ponds and is crossed by 60 kilometers of walkways.



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## **What about the 2017 Biennale**

The 5th Biennale of Sologne was aimed to be the artistic event of the year 2017, to attract a large public and artists with the theme "When doubts become form".

**55 artists**

**Over 120 pieces of work presented**

**From July 1<sup>st</sup> to September 17<sup>th</sup>, 2017 all over the Sologne area**

**From 2<sup>nd</sup> to 17<sup>th</sup> September 2017 in Chaumont sur Tharonne**

**About 5000 visitors (among them 750 school children)**

**35 tons : total weight of the works set up on site**

**20 voluntary workers**

**Curators:**

**Nathalie Cirrino for the Wood Sculpture performance**

**Stanley Neff for the "Garden of sculptures" and "Artrimoine"**

**Chairman of honour : Cedric Villani, French mathematician awarded the Fields Medal in 2010**

**Guest of honor: Carte blanche to the Capazza Gallery of Art which set up a retrospective of Jacky Coville works, international artist.**

**Mediators to guide visitors**

**Large TV, radio, magazine and newspaper coverages**

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**Sold works: 3 monumental pieces - about 20 small scale works**



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## Theme: Form and Sense(s)

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The 2017 Sologne Contemporary Art Biennale's theme "When doubts become Form" questioned the sculptor on the creative process from concept through iterations to the final "form" of his piece of art: a form has its very own sense.

It seemed quite natural that we continue this theme in 2019 by questioning not just form but also sense, the form that has its sense and, at the same time, evokes and challenges the senses of the public. In 2017, we asked the artist the "how" and now in 2019, we would like to know the "why".

The artist can sculpt for oneself, but the primary motivation remains to be understood when approached by a visitor. Two perfect strangers go thus towards each other in the greatest intimacy.

The artist gives the power to the public: it will be to the latter to explore according to his own codes the expressions of creativity at the risk of defying his preconceived ideas, provoking in him the desire to learn and understand. Beauty is not a quality inherent in the works of art themselves- it exists mainly through the gaze that contemplates it, and everyone perceives a different kind of beauty.

Since the 1960s the artists' field of action has significantly expanded, practices have diversified, the traditional means of dissemination (in particular the direct contacts between artworks and the public) are replaced and transformed by digitalization. The boundaries erected between the different artistic disciplines have faded, giving way to multidisciplinary works. Contemporary artworks have provoked extreme reactions, attraction or rejection and often misunderstanding. These changes have caused a growing disconnection due to the digital transformation and tension between traditional fine arts/offline and 21st century/online dissemination strategies.

It is clear that an overhaul of the relationship between art and society could improve the access of works to all: the knowledge of the codes and artistic referents reserved for a particular socioeconomic group maintains the cultural exclusion, still very much alive, which takes place among society. Amidst these circumstances, the artist sticks to embolden and preserve worthy causes: defense of the rights of human and nature, solidarity with the oppressed, acknowledging the rights of women, children, prisoners...our political and social conditions are never simple, constantly changing, and evolving in an uncertain context.



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It is in the light of these upheavals that the creation of art and artworks themselves must be understood and in alignment with the public so that a meaningful relationship can be established. Too often the arts are experienced as a selective discipline reserved for an informed public; our goal is to demystify this vision in order to make art more inclusive and accessible to all. The artist's ultimate mission is to make the public, all the public and not just an elite, adhere to his approach and sensitivity. This is a real challenge, but also an opportunity to catalyze engagement and enable new ways of thinking and being by many. Cultural exchanges and their understanding are essential in our relationship with others. I am convinced that art exhibitions must be presented where the principle of diversity and origin of works is the founder.

**Stanley Neff**

**Curator of the 6<sup>th</sup> "Biennale de Sologne"**



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# THE “BIENNALE DE SOLOGNE”

## **BRINGS TOGETHER 2 EVENTS AND EXHIBITIONS:**

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### **Category 1: Performance on Wood**

5 artists in residence. The performance is at the same time artistic, physical and cultural and it takes place in front of the public Square Louis Blériot, in Chaumont-sur-Tharonne. Visitors will be able to see sculptures being made out of monumental logs of wood. Two prizes will be awarded (professional and public). A special exhibition area will be setup to promote the artists' works.

### **Category 2 – “Le Jardin de Sculptures” (Sculptures Garden)**

At the Château de La Motte in Chaumont-sur-Tharonne, a large collection of monumental sculptures will be presented by national and international artists. The impressive artistic power of these works will be integrated in a landscape covering an area of 10 hectares: A spectacular way of seeing monumental works, rich in emotion, whether you are a newcomer to the art world, an ardent collector or simply a lover of gardens and landscape.

A temporary art gallery dedicated to small scale pieces of work presented for sale as well as a specific area for an artist, special guest of honour.



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# RULES

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## **Article 1 - Conditions of exhibition - location - theme**

The work of wood sculptors, monumental/installation sculptures, and small scale sculptures must be made by officially registered professional artists registered at the "Maison des Artistes" or equivalent for foreign artists in their own country. The works to be exposed will be selected by a selection committee of art professionals. The exhibition will be open free entrance for the public.

The works will be exposed outside and should therefore be resistant to all weather conditions. Small size sculptures will be exposed in a protected and guarded area.

Sculptures and installation work will be accompanied with a detailed description made by the organization's committee in accordance with the artist's specifications.

Specific information on the conditions of accommodations is given to the artists of each category in addition to article 8.

To meet potential buyers, artists will be expected to be present during:

- The setting of their monumental works
- The inauguration of the Biennale to meet the public and potential buyers.
- the dismantling of his art pieces.

A team of voluntary workers from the SES Association will help for the setting and dismantling of the works.

## **Article 2 - Installation and transport of the works**

The setting of the works will take place over the 5 days preceding the opening of the Biennale according to a schedule set up by our logistics department

With regards to transportation of the pieces, a fixed sum, calculated according to the length of the trip, will be paid by the Association to the artist, who will be entirely responsible for the transportation of his pieces.

The artist will have to bill the Association with the amount to be paid.



### Article 3 - Selection committee

The Biennale is organized by the association Sculpt'en Sologne.

The curator of the "Biennale de Sologne" 2019 is **Stanley NEFF**. Members of the selection committee include the President of the Association Sculpt'en Sologne, the curator as well as Art Specialists as well as arts specialists, local political authorities and private civilian citizens.

The exhibitors are compelled to accept the final decision of the Organization. No complaint will be possible.

Artists and their works will be selected considering the following points (to be indicated on application)

- Respect for the disciplines of "**Biennale de Sologne**", contemporary art in landscape,
- Respect of the theme "Form and Sens(es)
- Demonstrative capacity of a qualitative and artistic approach,
- Respect of rules and criteria,

### Article 4 - Artist's submissions

Applications can be downloaded from our website [www.sculptensologne.com](http://www.sculptensologne.com)

Preference will be given to artists who have never been exhibited at the Biennale of Sologne: the organization wants to widen the selection to new candidates.

The artists agree to deliver the piece (or pieces) which have been selected from their submission forms. If the piece (or pieces) has been sold in between, the artists must present one or more similar pieces and must ask for the final agreement of our curator, Stanley Neff, **by end of May 2019 the latest.**

### Category 1: Performance on Wood:

Place Blériot, Chaumont-sur-Tharonne

Performance 31th August to 15th September 2019

Five professional sculptors will make a monumental piece of work on the central square in Chaumont-sur-Tharonne, which will be exposed outside for two years. Beyond this period of two years, the work can be got back by the artist. The work must respect the theme of the Biennale. These five artists in residence will expose 3 of their works in a village gallery and will be awarded 1500 € for their performance. This payment will be made at the end of the Biennale upon receipt of the artists' invoice. Conditions of participation are detailed in the application form no1 Performance.



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## **Category 2: “Le Jardin de Sculptures” (Sculptures Garden):**

Château de La Motte, Chaumont-sur-Tharonne (41)

Exhibition 31<sup>st</sup> August – 15<sup>th</sup> September 2019

Artists will present a choice of monumental and small scale works for selection. The larger works will be exhibited in the “Jardin de Sculptures” (Sculptures Garden). Smaller ones will be exhibited in exhibition tents. Accommodation can be provided during the installation and dismantling of the works, as well as for the opening of the Biennale for participating artists. Conditions of participation are detailed in the application form no 2 “sculptures garden”.

The artists may be helped for setting and dismantling by voluntary workers of the Association.

## **Article 4 - Ownership of sculptures - image rights - reproduction rights - sales**

The exposed works as well as the photos and publications for the purpose of information, advertising and publications remain the property of the artists. They will be put at Sculpt' en Sologne's disposal and at its organizers. However, the artists agree for the purpose of the communication of this exhibition to let, free of charge, Sculpt' en Sologne use them as appropriate. Photos will not be returned.

The organizers reserve the right to film or photograph the event for promotional purposes of the Biennale. However, artists can film or photograph their installed work for their own publicity.

Through their agreement of the present rules, the artists allow the association the right to represent or reproduce whole or partially the exposed works at the Biennale de Sologne 2019. This agreement covers any and all representation and reproduction by the association between January 1<sup>st</sup> 2019 and December 31<sup>st</sup> 2020 in every way, including but not only, on every printed publications (catalogs, flyers, pictures and posters, etc.) or any web publications (website, social networks, videos, etc.). This authorization, free of charge acts as a compensation for the promotion of the artists works by the association Sculpt' en Sologne.

Exposed works are available for sale. Artists are compelled to inform the organizers of all sales during and after the Biennale. At the end of the exhibition the artists must declare, as legal representatives of their work, all sales to the “Maison des Artistes” or equivalent for foreign artists.



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## **Article 5 - Promotion of participating artists – Communication**

Media coverage will be made through all possible means including the printed and online press, TV and Social Networks.

The general public, the cultural world, people from economic players and institutional organizations will be informed by specific communication: posters, flyers, invitations, press releases and via social networks. The organizers are responsible for the production and installation of labelling, using description signs of each work. A catalogue of exhibited works will be published and available for sale. The reproduction of one or several images of artists' works will be published from photos or sketches provided by the selected artists. For this purpose, a very good quality of photos is essential.

Individual artists will be able to independently promote their own work through books, photos. Display tables, at the Information desk, will be provided for this purpose.

## **Article 6 - Responsibility - Insurance**

The artist will exhibit on the space allocated by the organization in accordance with the description of the work specified on the application.

The works exhibited in the "Jardin des Sculptures" (Sculptures Garden) are in an enclosed area. The smaller works of art are under a guarded exhibition tent. The association declines all responsibility for theft or damage.

Sculpt'en Sologne has subscribed two insurance contracts regarding outside installations:

- A contract « Public liability »
- A contract « Multi-risk Association »

The association SES declines all responsibility for possible damage.

The association SES is not responsible of losses, thefts, damages, material and moral prejudices following damages or accidents which could occurred on works during the Biennale. Exhibitors compelled not to sue the organizers in any case.

Exhibitors must be insured for their public and professional liability during the biennale. They are responsible for subscribing, with an officially recognized insurance company, an insurance policy covering damage to third party liability, property and personal injuries for the duration of the biennale including installation and dismantling of the exhibition. **Confirmation of insurance must be included with application.**



## **Article 7 - Location of exhibits, installation and dismantling**

The curator is responsible for the distribution of works locations on the site. The exhibitors are compelled to accept the final decision of the Organization. Each exhibitor must conform to the rules set out for the site during the installation.

The organizers of the Biennale do not provide plinths or bases, therefore the artists must provide their own bases for their work.

The dismantling will take place from the 16<sup>th</sup> to 20<sup>th</sup> of September 2019. The organizers are not responsible for sold works that are not removed after those dates.

## **Article 8 - Accommodation, catering services and travel expenses**

Accommodation will be provided for the artists selected for the "Jardin des Sculptures" (Sculptures Garden) during the mounting, opening and dismantling of the Biennale exhibition at the village of Center Parcs in the district of Chaumont-Sur-Tharonne. A double room will be made available for each selected exhibitor. Travel expenses, meals and other additional expenses are at the exhibitors and accompanying person charge.

The 5 artists participating in the wood performance will have full-board accommodation during the entire period of the Biennale installation (30<sup>th</sup> August-15<sup>th</sup> September 2019 included); the conditions will be indicated to the selected artists. Travel expenses, dining expenses (other than on site) and all additional expenses such as telephone, drinks (other than those provided by the organizers) are at the charges of individual exhibitors and their companions.

Accompanying visitors (sharing the same room) must be declared on the application form. Accommodation will only be provided for participants accompanied who are declared on the application.



## Article 10 – 2019 Biennale Participants' schedule

Beginning of June 2018, consultation of official documentation is available as well as general rules and submission files for the two categories. They will be published on the site [www.sculptensologne.com](http://www.sculptensologne.com).

- 30th September 2018: final date of application for the artists in the two categories.
- End of October 2018: meeting of the Selection Committee
- Beginning of November 2018: the Selection Committee will inform the selected artists
- 15th November 2018: final date of confirmation of their participation by the artists.

### Installation schedule for 2019 exhibitions

#### 1. Performance on Wood

- 30th August 2019 a.m.: installation of 3 small size works of each artist of the Symposium in Chaumont sur Tharonne and choice of the blocks of wood
- 30th August p.m. : installation of the blocks of wood on the square Louis Blériot
- 31<sup>st</sup> August, 11 a.m. : Inauguration of the Biennale
- From 31<sup>st</sup> August to 14th September : achievement of the works in public by the artists
- 15th September 2019 at 3 p.m.: the public prize will be awarded.

#### 2. "Jardin de Sculptures"

- Between 27th and 30th August 2019; installation of the works (according to the schedule set up by our logistics department)
- 31<sup>st</sup> August 2019, 11 a.m.: Inauguration of the Biennale.
- 15th September 2019 at 5 p.m.: the public prize will be awarded.
- Dismantling of the works: between 16th and 20th September 2019



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## Article 11 – Inscription

### First Step

All applications must include the following:

- Copy of Biennale rules **signed and dated**
- Insurance certificate covering personal and public liability of the artist
- Certificate of affiliation to the “Maison des Artistes” or equivalent according to the country of residence (or activity) of the Artist
- Notification of SIREN (for French Artist)
- One application by category **dated and signed**

The application must be sent by **we transfer** simultaneously to:  
[contact@sculptensologne.com](mailto:contact@sculptensologne.com) **and** [commissaire@sculptensologne.com](mailto:commissaire@sculptensologne.com)  
**before September 30<sup>th</sup>, 2018 midnight the latest.**

The result of the selection will be communicated to each artist individually as of beginning of November, 2018.

### Second Step

Once the application has been selected by the Association Sculpt'en Sologne (SES) and accepted by the artist, it will definitively be validated once the following information is received by postal mail:

- The exhibitor's agreement form with the Biennale rules, both signed by the artist.
- A cheque of 50 euros payable to Sculpt'en Sologne Addressed to:

**Sculpt'en Sologne, 10 rue de Romorantin, 41600 Chaumont-sur-Tharonne**



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## Article 11 – Artist's agreement

I, undersigned

Living in:

Declare that I read carefully the general conditions of the rules of the Biennale de Sologne 2019 as well as the particular conditions applying to the selected category

N° 1 - Symposium

N° 2 - Garden of Sculptures

I accept them without reserve

Signed and dated

Signature preceded by "read and approved)

Signed: .....date: .....

Signature, preceded by « read and approved »

